

INKSLINGER'S BALL



TATTOO

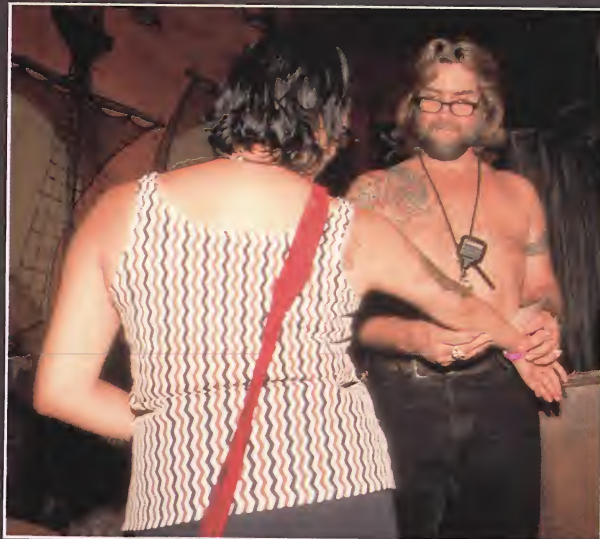
HOLLYWOOD'S GIGANTIC GALA

THE BALL!

TOP HATS OPTIONAL



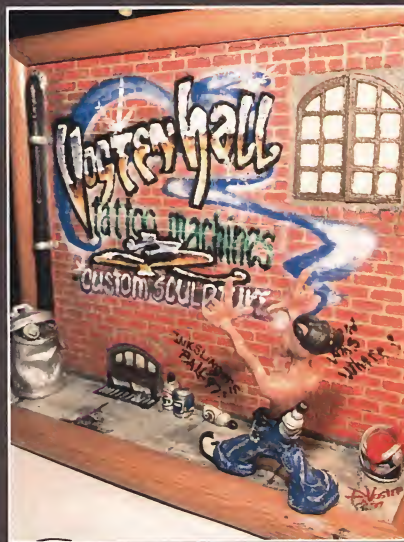
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TATTOO®



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 PHOTOGRAPHY BY DAN ROBERTS, MARKUS CUFF, B.T.
 COVER MODEL DIXIE DARLIN'S TATTOOS BY SIDEWINDER SAM
 ARTWORK IN LAYOUTS BY GAIL SOMERS

SOCIALIZING

get your dance cards ready

Balls—a social custom that has been around for centuries. They were originally huge gatherings where the elite could meet to gossip, dance, eat, drink, and be generally merry with their peers. Perhaps a gentleman could court a young lady there, under the watchful eyes of her family. In the age of no telephone, no television, no movies, no fast-food joints, no nightclubs, no cars—pretty much no nothing—balls were a bright beacon in a sometimes dreary social existence.

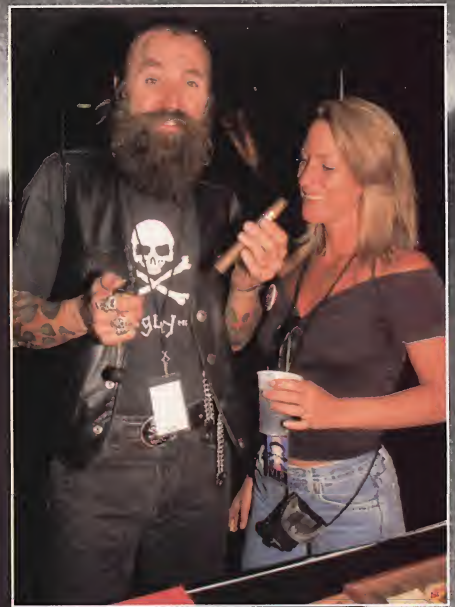
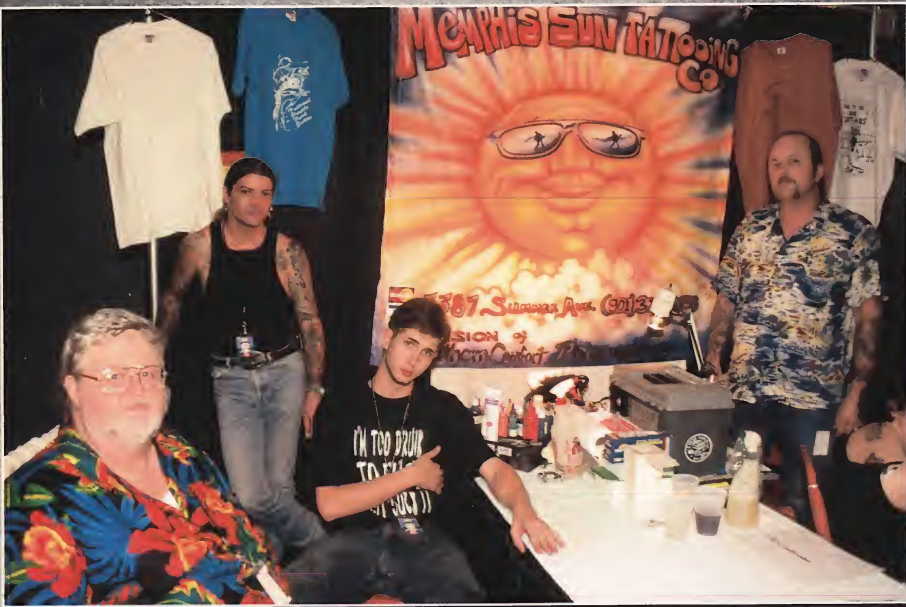
The Inkslinger's Ball is tattooing's interpretation of that ages-old custom. However, those who attend "The Ball" of the '90s aren't decked out in exquisite gowns and frock coats. They don't need them. They are resplendent in their own way. Their bodies are permanently adorned with a rainbow of colors placed on them in an unending variety of styles. Styles that never go out of fashion. But these modern-day merrymakers return to the Hollywood Paladium each year for many of the same reasons as their predecessors: to gossip, eat, drink, be merry, and tattoo and get tattooed amid a group of their peers. (Courtship rituals may vary slightly.)

Tattoo Mania and Fred Saunders Productions provide the setting, and a host of activities that would fill even the most energetic ballgoer's dance card. Contests reign supreme at The Ball and are spread out throughout the weekend, so there is a constant flow of the tattooed across the Paladium's stage. An everchanging panel of judges (first-rate artists and well-known celebrities from the entertainment world) takes its job seriously, picking winners in a variety of categories. Meanwhile, collectors browse the tattoo booths manned by over 400 tattooers who are ready to fill their need for new ink.

Balls—a centuries-old social custom. The Inkslinger's Ball carries on the tradition with a distinct personality of its own. Get your dance cards ready for next September.

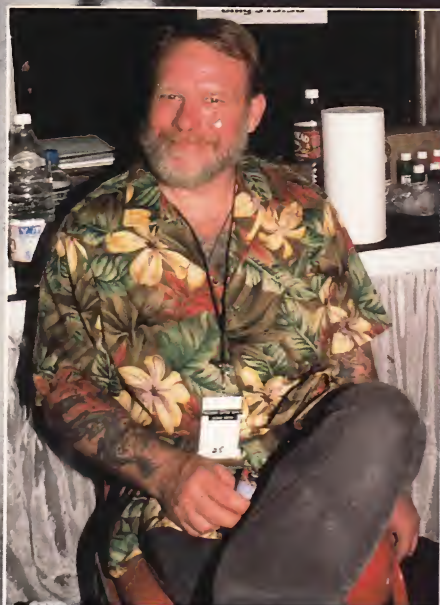
—Gary Michaels➤

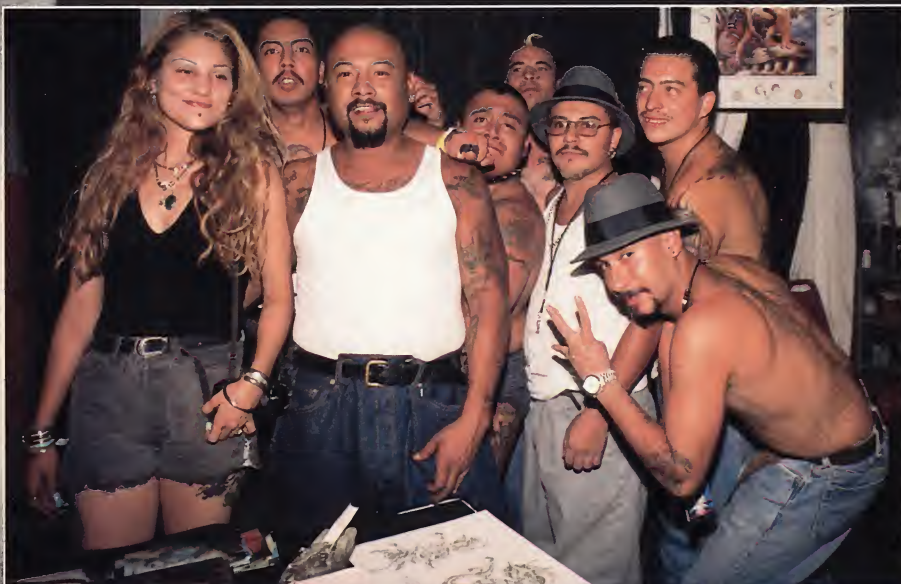
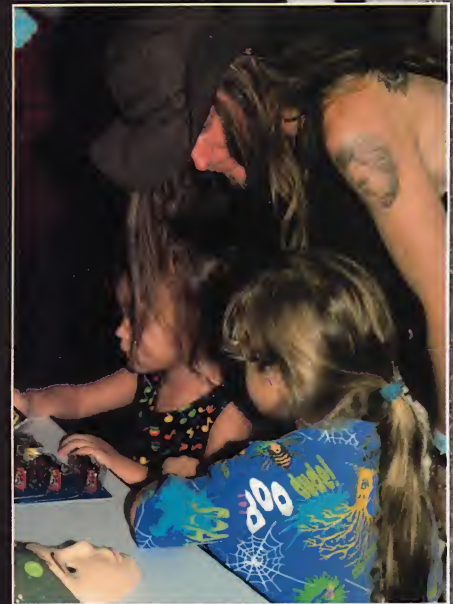








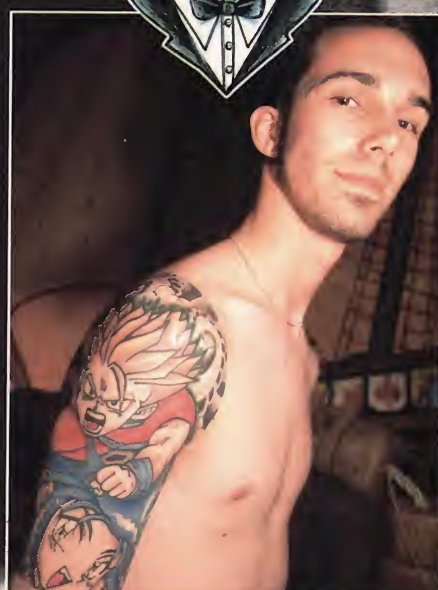


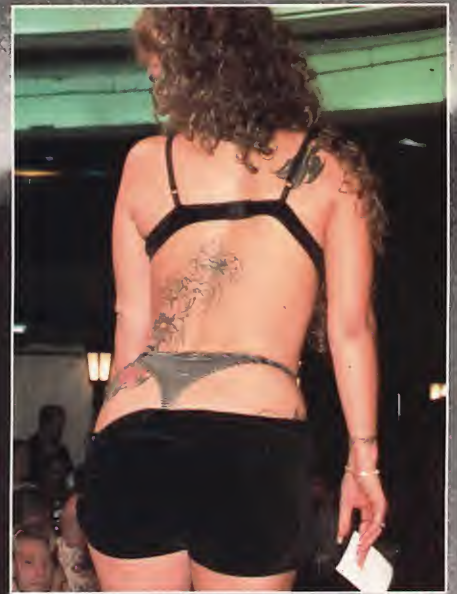




COMPETING

strutting the boards, tattoo style









AND THE WINNERS ARE . . .

TRIBAL

Don Dougher
by Leo Zulueta

BLACK-AND-GRAY

Brian Johnson
by Mark Mahoney

PORTRAIT

Patrick Allen
by Tom Renshaw

SLEEVE

Mike Carey
by Linda Lee Tobin

COLOR

Kristen Adams
by Tattoo Mike

BACK

Mickey Sharp
by Leonardo

OVERALL FEMALE

Robin Esser
by Tom Tilden

OVERALL MALE

David Wells
by Jeff Harp

BOOTH

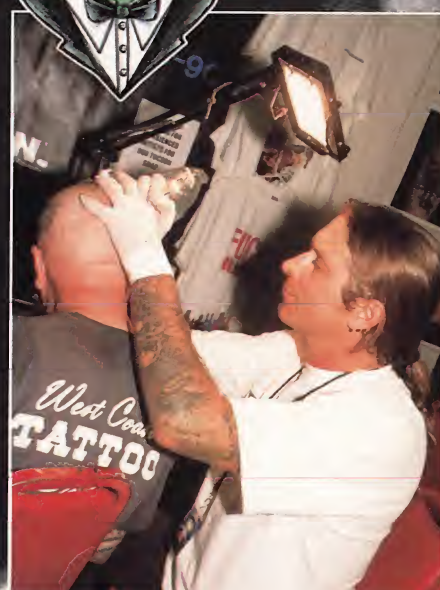
(Two Winners)
Kari Barba's Outer Limits
House Of Pain

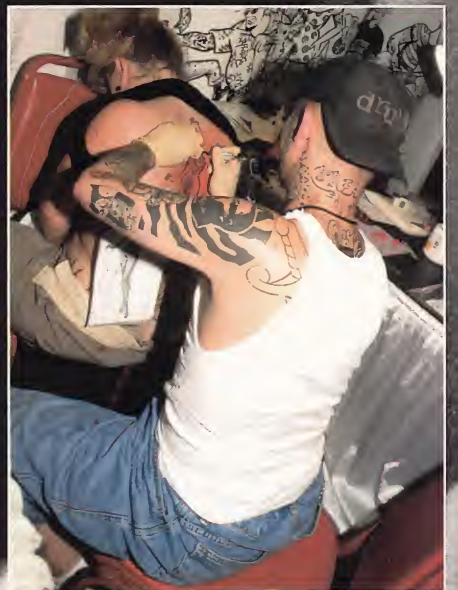
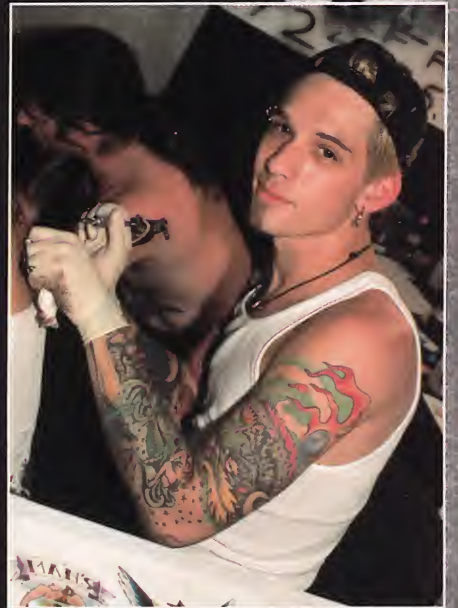
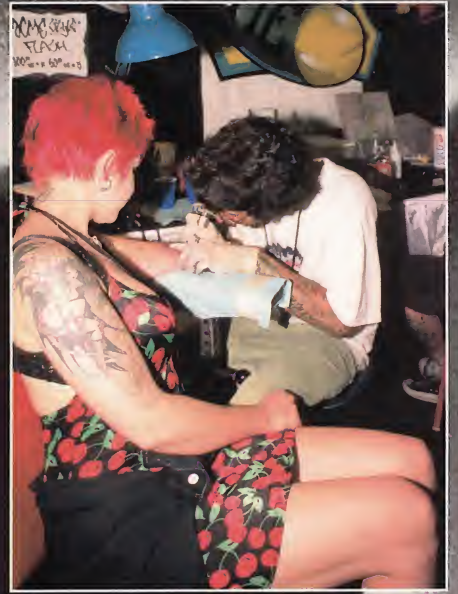




SLINGING

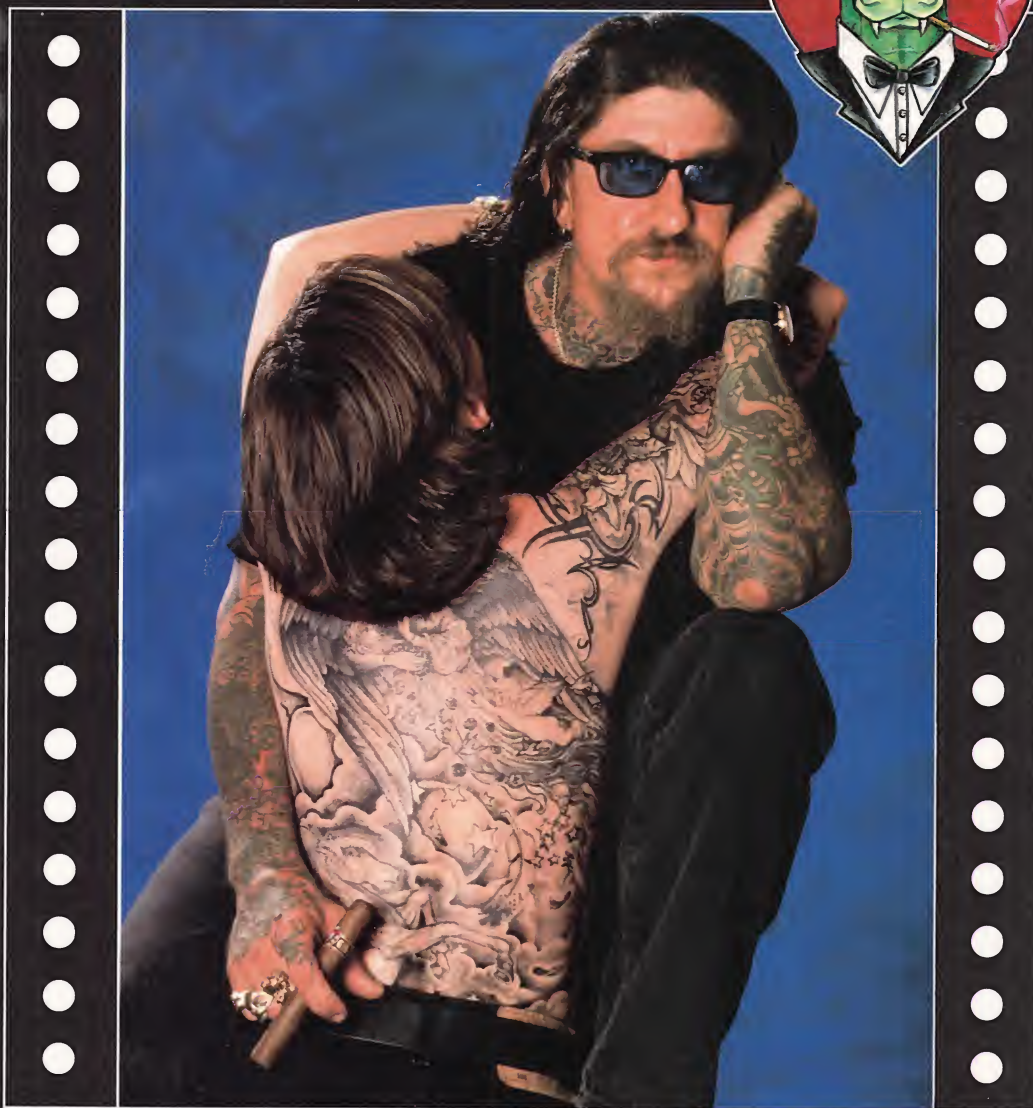
laying down some way cool ink





DRILLING

gill montie's no pain, no gain philosophy

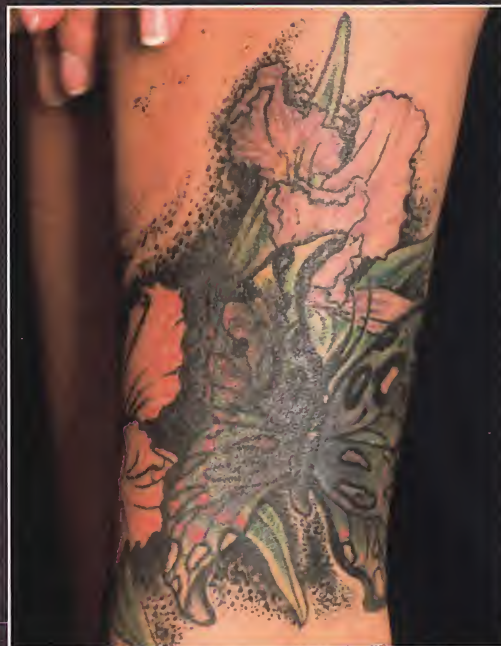


A tattoo man. He's a cool guy. That's what Gill Montie wanted to be. And he was willing to do what it takes to get to be one. You go into a tattoo shop, you "cut stencils, you go get food, you wash the floors, cut some more stencils," sell your bike to pay for an apprenticeship. You know the drill. So did Gill.

After he actually started tattooing Gill traveled around the country. He frequented circuses and carnys, and he listened to the old guys' stories. "Tattooing is all about respect," says Gill. "Respect

for the old guys who paved the way. Guys like Asa Lee Crowe—there was a tattoo man—Sailor Jerry, Zeke Owens, Mike Malone, Huck Spaulding, Percy Waters, they all blazed the trail for us. The only people I don't like in this business are those who don't show proper respect."

And that respect is reflected in Gill's own attitude about the propensity of new tattooers on the scene. Although he still thinks that serving an apprenticeship is the best way to go, "I see tattoos done by guys



now who never served an apprenticeship," he says. "It's amazing work. They've taken art skills they learned in another medium and applied them to tattoos." Gill shows that same respect for all forms of tattooing: "A tattoo marks the spot in a person's life," he says. "Even if it's done by some guy on the street corner, it's still a tattoo."

Gill loves tattoos. He was heavily tattooed before it was cool. "Everybody has a life, a story," he says, "I choose to put mine on the outside." And he carries

this philosophy into his tattoo business. "Tattoos are putting the inside on the outside," he says. He enjoys the ritual of the tattoo, sharing the experience with each person he tattoos. "My job is to give that person what they want," he says. "Every time I tattoo someone they take a piece of me with them, and they leave something of themselves with me."

Gill Montie wanted to be a tattoo man, a cool guy, a guy whose life is devoted to tattooing. Mission accomplished, Gill.

—Tony Evans

TATTOO BY TOM TILDEN



TATTOO BY DAVE BREWER

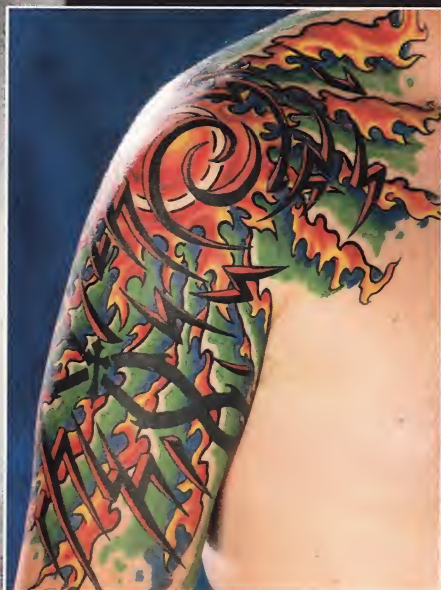


ARTIST UNKNOWN



COLLECTING

an up close and personal look



ARTIST UNKNOWN



TATTOO BY VANCE O'ROURKE



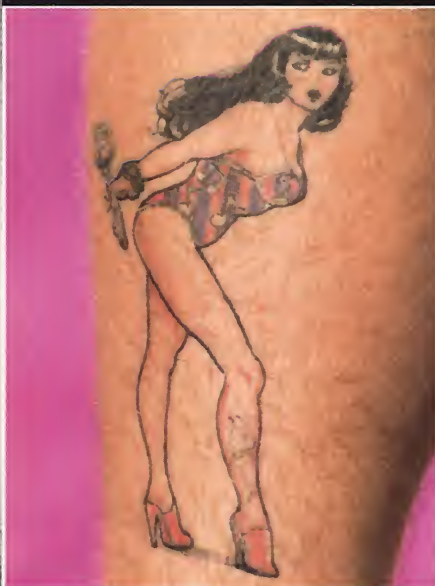
TATTOO BY MIKE PIKE



TATTOO BY ROB NUNEZ



TATTOO BY BIG ED



TATTOO BY GILBERT TORRES



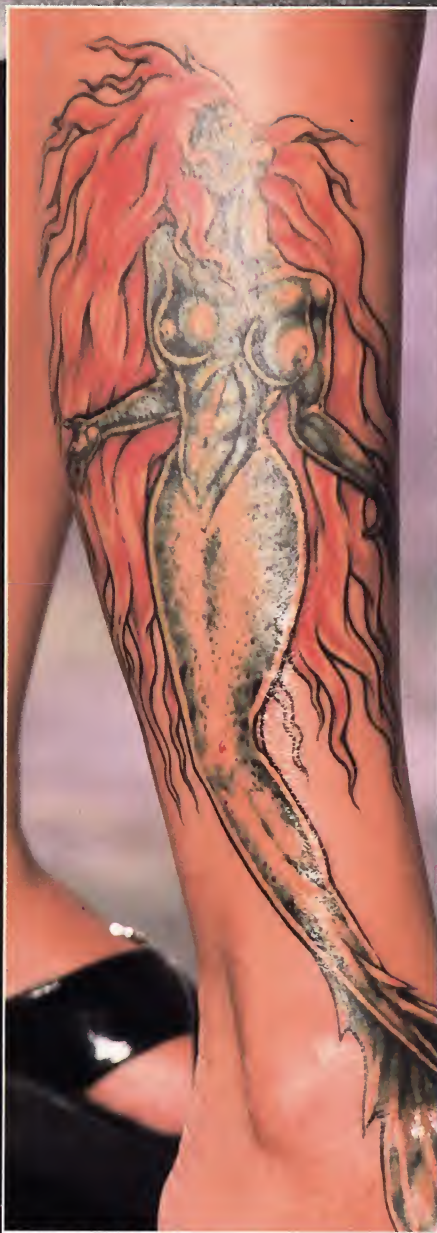
TATTOO BY TONY STEPANUK



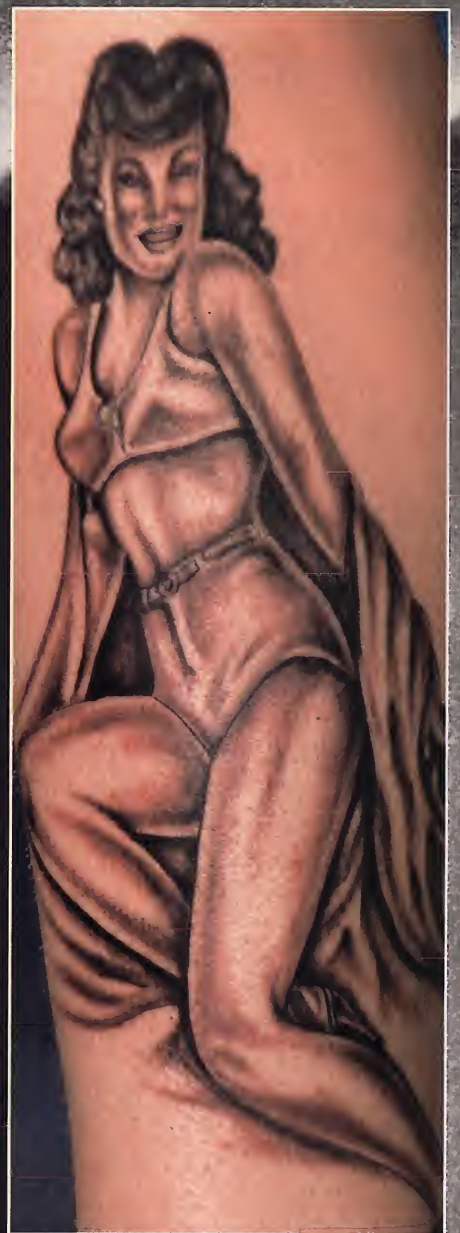
TATTOO BY AARON COLEMAN



TATTOO BY 2 CENTS



TATTOO BY TONY MUCCI



TATTOO BY DEAN DILLARD



TATTOO BY JACK RUDY



TATTOO BY BIG ED



TATTOO BY GILBERT TORRES



TATTOO BY VANCE O'ROURKE



TATTOO BY MIKE PIKE



TATTOO BY RANDY JANSEN



TATTOO BY MIKE PIKE



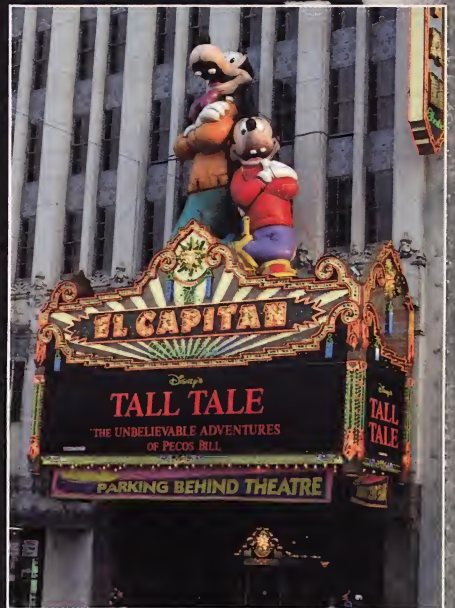
TATTOO BY TONY MUCCI



TOURING

a few of hollywood's hot spots





SHOPPING

along the sunset strip



TOP: GRAHAM, M, FLAME, JOHN; BOTTOM: CECELIA, FREEWIND, JASON, RON
PURPLE PANTHER, 7560 SUNSET BLVD.; 213/882-8165

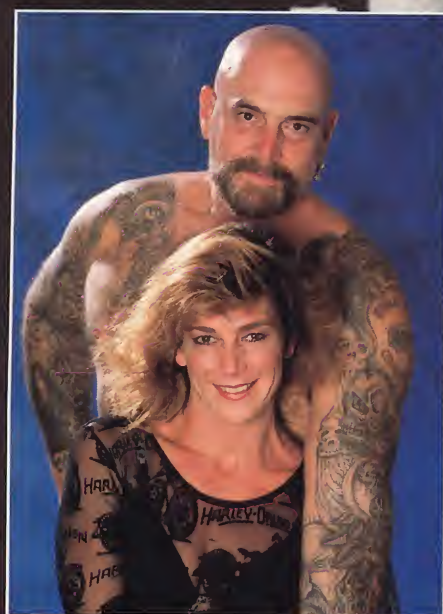
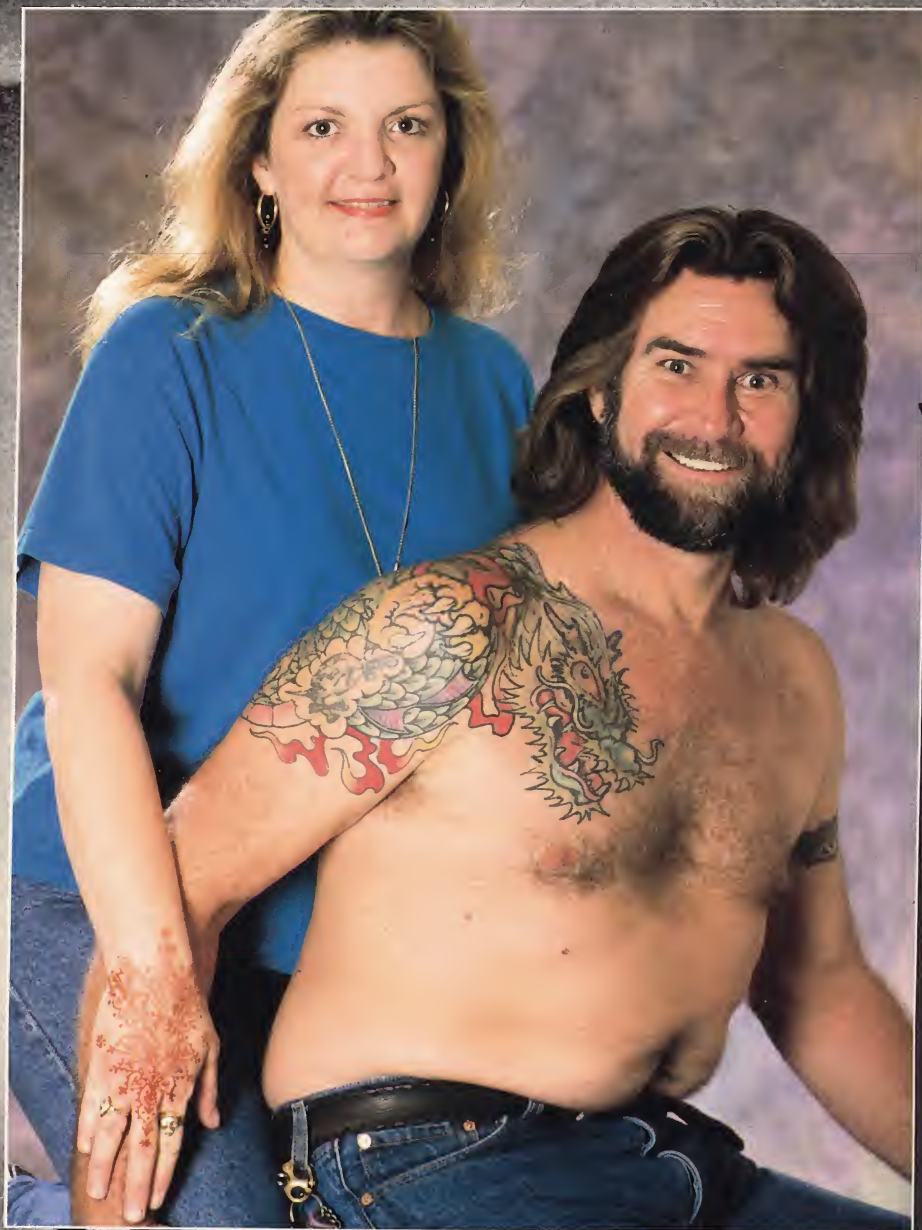


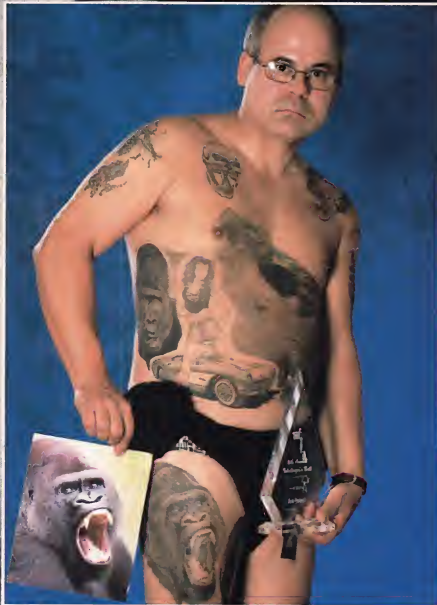
LEFT TO RIGHT: ROSS, CHESTER, LISA, GREG, ERIC.
SUNSET STRIP TATTOO, 8418 SUNSET BLVD.; 213/650-6530

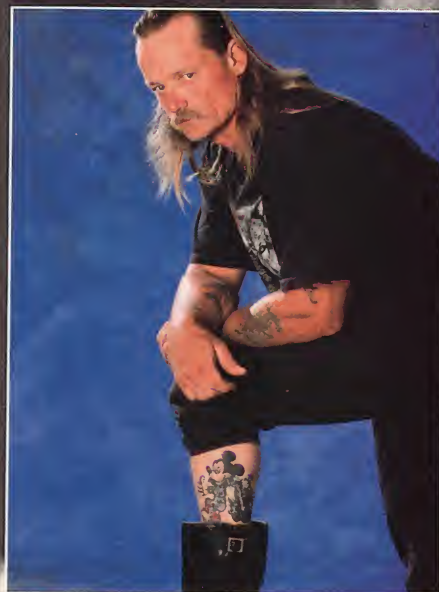
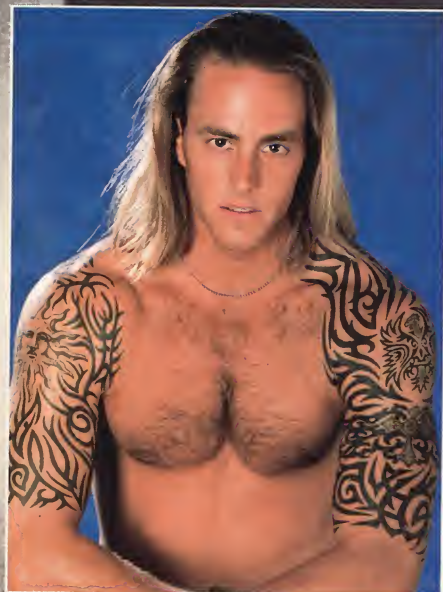
POSING

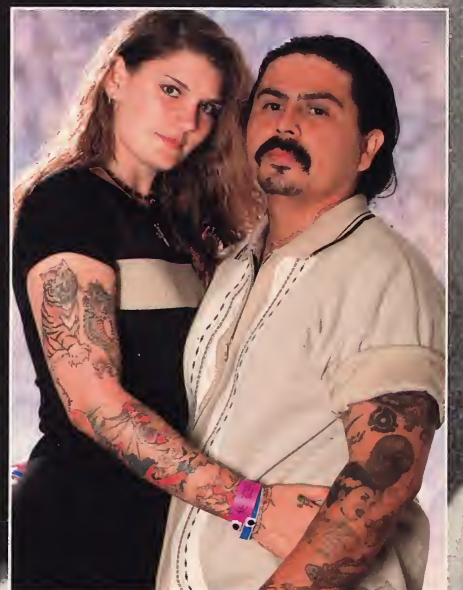
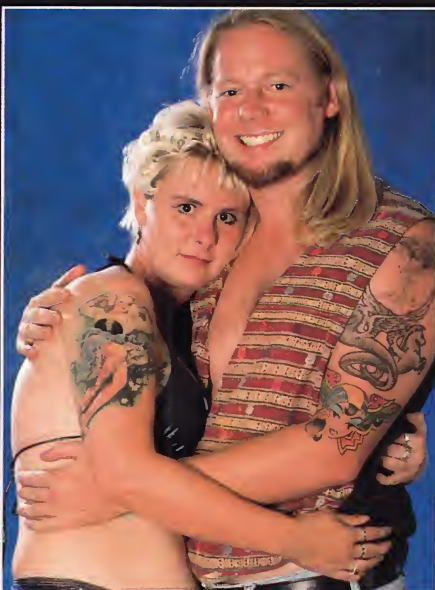
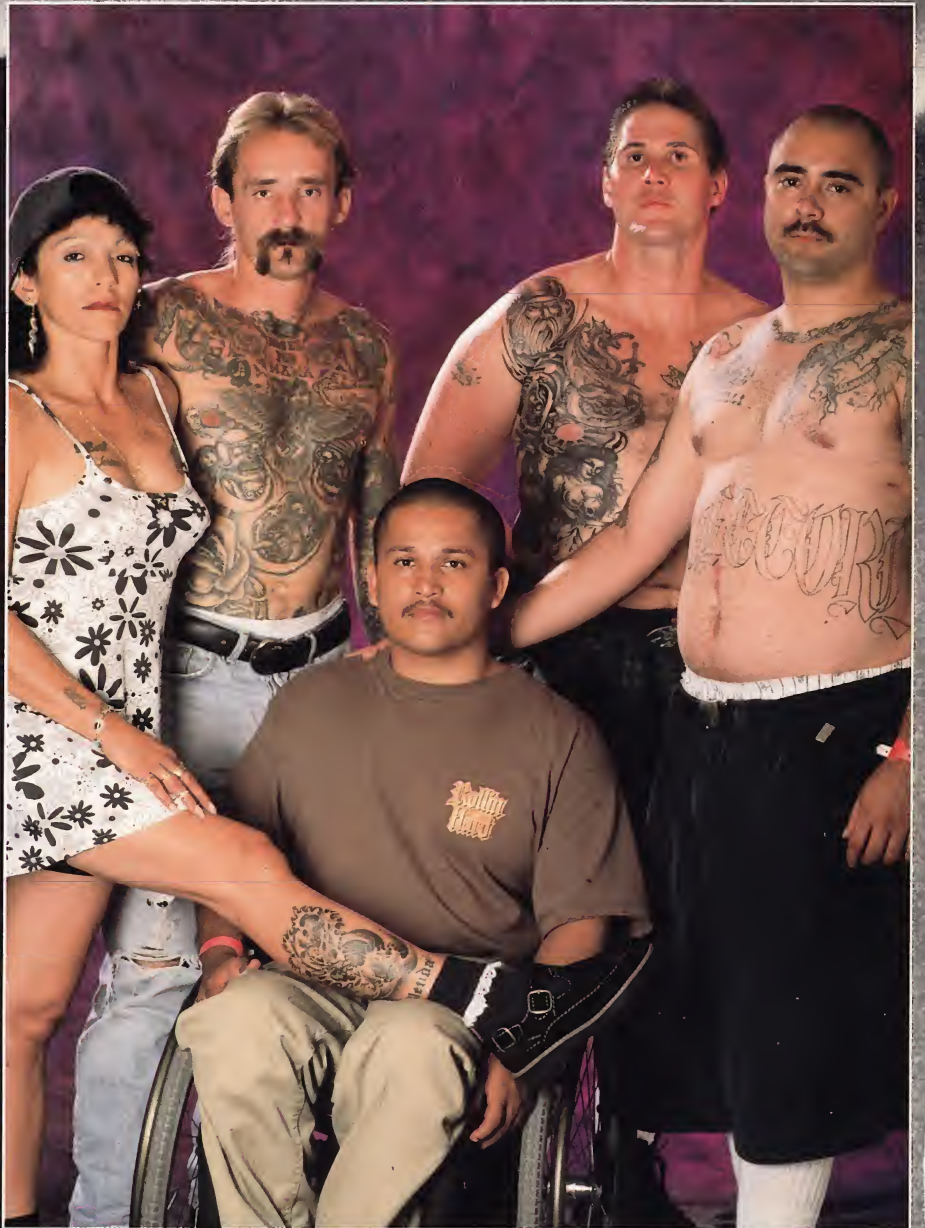
a gallery of artistic renderings

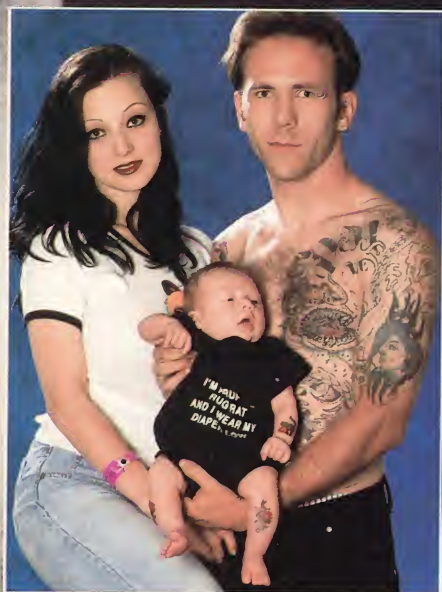












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